
Make a Fringed Scarf with Anna Maria Parry

Chapter 1 - Introduction

Overview

(jazzy music) - Hi, I'm Anna Maria Horner. I'm an artist and author, and I design fabric collections, sewing patterns. I write books, and I also design needleworks patterns. As much as I'm known for creating lots of sewing projects, we're gonna do something today that has us going a little light on sewing, but looking at beautiful fabric and using the properties of these gorgeous yarn-dyed piece of material to make a really pretty scarf. (jazzy music) I'm gonna help you find warp and the weft of woven cloth so you can use that to create this project. I'm also gonna talk a little bit about the perfect fabrics to use for this project, which includes showing you the differences between the yarn dyed fabrics and printed fabrics. I'm going to show you how to remove threads from the cloth to create a fringe, and then also share some ideas for varying that process to create a different type of scarf. As long as you can sew a straight line, this is a great project to relax because removing those threads is a slow process, but a really simple one, and at the end of it you'll have a really pretty scarf. (jazzy music)

Chapter 2 - Materials

Materials

- The materials for this project are pretty simple. First you'll want to choose a beautiful fabric. I've chosen a yarn dyed fabric and that's important compared to a printed fabric because it looks the same on both sides and we'll talk a little bit more about selecting the perfect one for your scarf. You'll need about 2 1/2 yards of length but you'll have plenty of extra. Having the long length is gonna make a really nice long scarf. I also have a nice cream thread here that's gonna look pretty when we stitch out the edges. I have some tapestry needles which have a blunt tip and that's gonna help me pull those threads away to start fringing. And I have some good sewing shears here and that's gonna be important because I want you to cut this project. I don't want to use a rotary mat. And I have my thread snips, sewing machine and also an iron and ironing board.

Chapter 3 - Make Scarf

Choosing fabric, marking and cutting stitching line

- Let's look at some fabrics and make decisions about what would be perfect for this scarf. First I want to start by pointing out the difference between a yarn dye and a printed fabric. You can see here in this printed fabric while there's lots of beautiful color on this side and it takes on very organic shapes based on how I drew the artwork, the back side began as just a simple white piece of cloth as evidenced by this white selvedge here where the printing has not gone onto. But gorgeous on one side, not nearly so pretty on the other side. A yarn-dyed fabric is different in that the design that you're seeing has actually been created by the technique of the weaving of the threads. So the threads themselves are first dyed various colors and then woven in certain patterns to create the graphic or design or stripe or plaid or whatever you're seeing. The cool thing about that for our project is it's just as pretty on the front side as it is on the back side. Now there are all kinds of techniques to yarn dyes which will have some of them looking a little different on the back than front, but for the most part they're all just as beautiful on both sides, which makes them really nice for this. So basically a plaid, a gingham, a stripe, lots of those fabrics that you think are just

really basics are typically yarn-dyed. I chose more specifically out of this collection, this is my Luminous collection, this is just one colorway of Luminous, I chose one that also had a really nice hand because the structure of each of these fabrics in my collection are a little bit different based on sort of the engineering of how they came together to create the design. So they all have a little bit different softness, thickness. I chose one that was really soft. Another thing I want to show you is how different one woven can be to another. You'll see that this design has these larger sections of black or white, and that's achieved by having more threads cross over each other to make that apparent, instead of having just one weaving into another over here which creates a gray. That quality makes this fabric a really easy one to fringe because the threads are much more loosely woven together and then also more easily taken apart. I want to show you the one that I chose for this scarf. This pattern is called Big Love and I do have a big love for this fabric. I've got two and a half yards here. The properties of this fabric are really interesting. It's yarn-dyed but it's also a space-dyed or hand painted, some of the threads have been hand painted which creates this irregular pattern. The design of it is very regular, this plaid. But what's cool is because the threads are hand painted but also passing through a regular pattern, every yard that you cut is a little bit different which makes it really interesting and beautiful for this project. This fabric is about 45, 44 inches wide. Again, while I want you to have a really nice long length for your scarf so you can wrap a few times or maybe even use a little bit more like a wrap, the width of it, you're probably not gonna use the full width. So you could either save what you don't need on the width for another project, or maybe you can make a scarf for a friend or loved one that has the same good taste as you. I'm gonna have you use some sewing shears to cut this fabric rather than using a rotary cutter, and I'm gonna just use the weave of the fabric itself, these really nice hard lines in the design to guide my cutting. So take your time, and even if your cutting isn't perfectly straight it's gonna be okay because we are actually gonna hem up the sides of this and then the fringing on the bottom can get trimmed with a straight line later. You could do that with a rotary cutter if you wanted your fringe to be perfectly clean along the bottom edge of it. I think that I'm actually gonna make a wider wrap with this scarf. I'm gonna follow the edge of this line here with my scissors. Another reason that I'm using scissors is even though these warp and wefts are woven together in a really, really straight line it's a more organic straight line than the hard edge of a plastic ruler. So you may lay that ruler down and find that the fabric itself is doing this just a little bit underneath it. So it's not gonna be that much help to you. You're gonna be better off taking your time and carefully cutting with your scissors right along that edge. If you don't get it absolutely perfect it is no trouble at all. I want to mention as well that you'll notice I'm not snipping my scissors all the way down. A snip might make you head the wrong direction and then it's too late. I'm kind of just keeping the mouth of the scissors open and kind of pushing that open blade against the fabric rather, without completely snipping down, so I can keep repositioning my direction if necessary. So now let's talk a little bit about the warp and the weft. The warp is the direction of threads that are gonna be in line with those side selvages. The weft is the opposite, it is the horizontal weave, it's working at a 90 degree angle. And again, all the weaving processes are a little bit different based on the design of the yarn dyed. But it's the warp that actually is gonna become the fringe in this project. So those cross weaves we're gonna be pulling out from the bottom. For this particular scarf I decided to hem the sides of it. I'm gonna be taking a securing zigzag stitch, just the tiniest little zigzag stitch. It'll be nice if your machine can make your zigzag smaller or wider. Mine's gonna be pretty narrow and pretty close together. But you could also do a straight stitch. I just think a zigzag is a little bit more secure. I'm gonna be making a rectangle of that stitching all the way along the scarf edges. What

that's gonna do is it's gonna delineate a stopping point for my fringe to stop. So I'm gonna be pulling threads all the way up to it, and it's gonna be securing the fiber above it so that it doesn't keep fringing or fraying. I decided this time that I would actually fold in the sides along warp selvedge sides to create a hem first, and only fringe the ends of the scarf, and I'm gonna show you how I'll do that. This is the selvedge edge here. You'll notice that it has a nice finished edge and in fact, compared to the printed fabric the woven yarn-dyed fabric is color all the way to the edge because it doesn't have a bare unprinted line. But it is finished, so if you wanted to fringe this side you would actually need to trim a nice straight selvedge off of there as well. Or even if you were gonna turn it over and hem it, if that selvedge is one that is drawn up a little bit and a little tighter on the edges, kind of making the fabric pucker, as can sometimes happen with any kind of woven material, you'll also want to trim that off so it doesn't change how smoothly it's gonna lay underneath your hemmed edge. This one actually feels really smooth and it lays nice and flat, so I'm gonna leave it in place for my hemmed edge. But I will trim that selvedge portion off of my fringe border down here. Before we sew the border between what will be our fringe and our fabric, we are going to determine how long that fringe is gonna be so you know where to put that horizontal line down at the bottom of your fabric. I think that I'm actually just gonna follow the design of the fabric itself. I think I'll start my fringe right up here which is pretty long but that's okay. And if you change your mind later, you could always trim it out and make it shorter. But it's better to go ahead and make your fringe maybe a little bit longer than you think you might want it. Then on the other end I think I'll just go ahead and follow this black line here in the material to stitch my little zigzag around. In fact, the rectangle that I sew all the way around is gonna start by me first folding the hem in on the side. It's just a quarter-inch fold which, if you want to press at the iron first you can. I'm just gonna take it straight to the machine and begin here at the line that I will later come back and meet horizontally. I'm just folding in an approximate quarter inch once and then twice to make a rolled hem. And of course this is a long length so I have to sort of stop and readjust every now and then since I didn't pin it. I'm letting the stitch happen right down the middle of that double fold. So this tiny little zigzag could look something like this here. It's really small which makes the machine take longer to stitch it out, but I think it's a really secure stitch for this project. Okay, I am stopping at that line that I determined for the top of my fringe to be. So I'm gonna make continuous sewing, but I'm gonna pivot and turn down that line now. I'm no longer hemming, I'm just sewing a line across. So try and keep your line as close to the weave of the fabric as possible. If your line going across now is out in the middle of some solid fabric or someplace where there's not an obvious weave line to follow, you can first make a drawn line with an invisible marker or some tool that'll come out in the wash. I am now about two inches or so, maybe an inch and a half away from the next edge that I want to fold in. So before you get to it, go ahead and double fold in and then let the needle run over into the middle of that hem, and pivot and turn down the other edge. Then we're gonna do the same thing at the other end where we'll find that line where we wanted our fringe to stop, sew across it, and then we'll end up where we started the sewing. Just do a little back tack before we move on to fringing.

Fringing the scarf

- Now that I have all edges sewn, it's time to start fringing. But before I do that, remember I left a selvage edge, that finished edge of the fabric over here. And I need to actually trim that off and free the weft threads, otherwise they're not gonna want to come out. So I'm just going to trim, really carefully, close up to this stitched corner here. I'm just gonna trim off basically this double folded

hem. And I'm gonna start by carefully slipping the tip of the scissors right underneath that corner and snip. There's a couple layers there. So now I'm just gonna trim the fabric straight on that fold. If you wanna press it first that's fine. All you really need to trim off here is the selvage edge all the way over here, but there was no reason for the bulk of all that fringe to be on the corner. I'm gonna go ahead and do the other side just the same way for symmetry's sake. There is no selvage here, but I don't need the additional bulk on the corner. I slipped a cutting mat underneath where I'm working, and you might wanna do that too to protect whatever table you have from getting any scratches 'cause I'm using this little tapestry needle to pull at the weft threads as I go. And now is when you really learn about the structure of the cloth, as basic as it is. It's fun to see in the undoing of it how it was put together without begin with. Just like in cutting the scarf out, I've trimmed the bottom of this already along a design line of the weave. So I've got a nice straight edge. If you haven't done that yet, you can do it now. You don't have to do that, but it's gonna help you pull whole entire threads off. And you can see, they sort of want to come off anyway, as you've noticed anytime you've washed unfinished fabric. But I would just pull one at a time, and pull from the middle instead of the end. And gently pull, these can tangle up if you try and pull more than one at a time, and if you try and pull them too fast, if you're familiar with yarn or knitting or crochet, when something kind of unravels or wants to spin off of a skein, it wants to do it slowly so it doesn't get tangled up. You can already see in this tiny little bit of fringe right here, look how bright that orange is. It's because it no longer has the white weft thread weaving in and making it a paler orange like you see right above here. And I'll tell you what I'm really excited about is that this particular yarn dye has that hand-painted warp, so the fringe, actually, is gonna have that pretty, gradual, hand-painted look. It's gonna be really cool. So I'm just gonna continue pulling away. The other thing that you'll notice that the process of these threads being woven together has sort of like crimped the warp threads. They look a little bit wavy, which is kind of cute. I've notice that the more threads you pull, the easier they seem to want to come. Now, when the fringe gets really long, you wanna continue to make sure you're smoothing it out so they don't get tangled on top of each other. You might be tempted, like I was, to try and grab more than one thread at a time, but I found that every time I tried to grab two, that they wanted to break. And once one breaks, the next one breaks, and going in and finding where it broke and pulling it out ends up being a lot more trouble than just patiently pulling one thread at a time. So this is it, this is all you need to know. And you can keep working on this gradually, just up until you have reached your stitch line. And then you do the same thing on the other end. And I'm loving seeing these beautiful hand-painted warps show up in the fringe now. And you'll find that it might feel slow and tedious to begin with, but after a while, you get into a really nice rhythm of fringing.

Chapter 4 - Finishing

Wrap up and variations

- Well, I thought I loved this fabric, but I am in deep love with this scarf. It was amazing to watch that hand-painted warp slowly make itself known, and I love the little beautiful tips of color here, just because of right where that fringe fell. And again, it took me a little time 'cause I did a longer fringe on this, but it's completely worth it. And I also love how it sort of starts separating and clumping itself together. And in fact, you could actually tie these in knots, and if you wanna just measure out, sort of, one inch sections to tie in knots so it has kind of an even knotting all the way across. Or you could even do some little macrame style knots and do one or two more rows. I wanna show you two. The first one that I made here has a shorter fringe on the end, and I also did a

little short fringe on the side instead of turning the edges back. And I think both are beautiful, and it's really sharing the true character of these fabrics, not just in their color, but in their actual structure too. I love these scarves, and they're gonna make a wonderful, lightweight layer for lots of outfits.